S K Waterhouse
1886
July 24
L.C.A.
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FIRST PORTION.

CATALOGUE

OF

THE COLLECTION OF

PICTURES

FROM

BLENHEIM PALACE,

Which, by order of His Grace

THE DUKE OF MARLBOROUGH,

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JULY 24, 1886,

AT ONE O'CLOCK PRECISELY.

L.45934

Each portion may be publicly viewed Three Days preceding.

Catalogues of the whole Collection, price One Shilling; by post, One Shilling and Threepence.

Catalogues of each Portion, price Sixpence, may be had at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

Pictures mentioned by Waagen - not included in the Sale
agen.

Page 228. Rubens. The Rape of Proserpine 6ft 8. x 13ft - very fine

229. Rubens Helena Formann 2nd wife of Rubens 6.6 x 4.6 £2750

229 Raphael. Amicdei Virgin & Child - Natural & Mary £70000.

232 Vandyck Charles first on horseback - do - £7500

233 Rubens Andromeda 6.6 x 3.1 with 1d 236 - 15 to £ 1000

233 Rubens Family of Rubens 6.8 x 7.8 - one of his finest £2750

236 Rubens Lot with his daughters 6 x 7 (about)

236 Rubens Three women bathing small 7.6 x 7.6

85-P8638
RESEARCH LIBRARY
GETTY RESEARCH INSTITUTE

& Ioanni Austriaco Belgy Gubernatoribus Pictor familiaris, & Utriqu: à Cubiculis. Aº. M.D.C.LIX. Ætat: 49.'

Teniers painted a picture of the interior of the gallery of Prince Leopold William, exhibiting a collection of fifty pictures. In this painting the Archduke himself is represented dressed in black and wearing a high-crowned hat, in conversation with the artist, and pointing with his cane to one of the pictures.

This painting is still in the collection in the Belvidere Palace at Vienna (page 121 of the catalogue published in 1845 by Albert Krafft), and described also in Smith's 'Catalogue Raisonné,' No. 26 of the works of Teniers.

Most of the pictures were removed from Brussels to Vienna on the retirement of the Archduke from the government of the Netherlands, and are now to be seen in the gallery of the Belvidere at Vienna.

References have been added to Krafft's catalogue of the Belvidere pictures, and to the plates in the 'Galerie de Vienne,' 4 vols. 4to., by Charles Haas.

These pictures were formerly numbered and catalogued by the late Rev. Vaughan Thomas.

THE BLENHEIM COLLECTION.

The Teniers Gallery, as it is called, consisting of 120 miniature copies by Teniers of the pictures by such great masters as Titian, Giorgione, the two Palmas, Correggio, and others of the Italian school, with some of the Flemish painters, had been exhibited for some months at Mr. Davis's rooms, in Bond-street, the intention being to dispose of these pictures *en bloc*. No one, however, seemed to appreciate this part of the Marlborough collection to that extent, and the curious little copies, which were all more like Teniers than the great idealistic painters he attempted to translate, were sold one by one this week, and at prices which were certainly as high as their merits, some bringing small sums of three or four guineas, others selling for 30 or 50, and a few of the more successful ones for 100 guineas or a little more, the whole realizing £2,031. They were hung round the billiard room at Blenheim, where they served as good decorations and afforded amusement as travesties of the grand conceptions of the giants of old in an art of which Teniers himself was a master of a sort. The great originals, which adorned the Archduke Leopold William's gallery, where Teniers dwelt as art major-domo, are now the ornaments of the famous Belvedere Gallery at Vienna, having been removed from Brussels when the Archduke retired from the government of the Netherlands. Teniers painted a capital picture of the gallery with the pictures on the walls, with a group of portraits of the Archduke pointing to the pictures, in conversation with the artist, and other figures. Replicas and copies of this picture, which is in the Belvedere, are often met with, one of which was quite recently sold at Christie's.

The whole set was engraved in the "Theatrum Pictorium," the first edition of which was published in 1660, with a frontispiece and a portrait of Teniers, and dedication dated 1659, and the age of the painter, "*Ætat.* 49." The original of the frontispiece was the first lot in the present sale, giving a portrait of the Archduke, surrounded with emblems of art, and on the pedestal two favourite pictures of the Archduke's —a lady, by Palma Vecchio, and a picture still in the Belvedere, by Giorgione, described by Ridolfi when at Venice, 1648. This picture appears to be No. 10 in the Blenheim catalogue, size 2ft. 4in. by 2ft. 1in., Viennese measure, the foot of which is 316 millimètres, described as "un jeune homme couronné de fleurs est attaqué traitreusemeut par un soldat ; il se retourne et saisit son épée." It is not among those now sold, however, so probably was not copied for the engraver, though it is considered a *chef-d'œuvre* in the Belvedere collection. This frontispiece design sold for £115 10s. (Davis). Europa, after Giorgione—£53 11s. (Agnews)—corresponds in size with the Europa by Titian, which sold for £27 6s. (Agnews). Three Magi in a landscape, by Giorgione—£32 11s. ; portrait of Titian by himself—£18 18s. ; portrait of a young lady, Titian—£35 14s. ; Jesus addressing the woman on His way to the house of Jairus, after Paul Veronese—£105 ; Esther approaching Ahasuerus, Paul Veronese—£131 5s. ; Adoration of the Shepherds, after Schiavone—£50 8s. ; landscape with sheep and goats, after Bassano—£54 12s. ; The Good Samaritan, by the same—£46 4s.; Holy Family, after Palma Giovane—£23 2s. (Talbot) ; portrait of Violante, the beautiful fair-haired daughter of Palma Vecchio, and the love of Titian, whom he painted in his famous picture of "Sacred and Profane Love," in the Borghese Gallery, Rome—£16 16s. This is the picture introduced in the frontispiece. Virgin and Child with Saints, after Palma Vecchio—£22 1s. (Agnews) ; Venus and Cupid, after Paris Bordone—£22 1s. (Davis) ; The Triumph of Galatea, after Domenico Feti—£35 14s. (Davis) ; St. Jerome in his Cell, after Dosso Dossi, noticeable for the punning device by which the painter expressed his name with a bone thrust through the letter D in the foreground—£14 3s. 6d. ; portrait of an ecclesiastic, after Vincenzio Catena, the original of which is nearly life-size —£49 7s. (Agnews).

"Abridged from the Privately Printed 'Catalogue Raisonné,' by George Scharf, C.B., F.S.A., Director of the National Portrait Gallery." 1862

CATALOGUE.

First Day's Sale.

On SATURDAY, JULY 24, 1886,

AT ONE O'CLOCK PRECISELY.

L. BACKHUYSEN. Cat. f. 173

1 A Sea-piece £52.10.0 Hdf. 398

A large yellow ship in the centre bearing a tricolour flag, and having among the carvings at the stern two lions, and a crown and shield: a boat with flag is putting off from the ship and advancing to the spectator. The ships are firing a salute. The monogram of the painter, "L. B. f.," is inscribed in light letters upon grey at the end of the boat. The sea is extremely well painted, although the picture fails to attract at first sight.

25½ *in.* by 32 *in.* Boore

Painted on canvas

J. VAN BALEN. Cat. f. 134

21.0.0 2 Two Naked Nymphs, reclining under the shade of a tree, Cupid beside them, whilst a satyr with long ears is playing on a pipe

41 *in.* by 57 *in.* Harvey

FLEMISH SCHOOL.

3 Boors Drinking

BRAUWER.

5 Portrait of a Man, bareheaded, with moustache and dark hair, in a black dress, with plain white collar, the head turned, and looking to the left. A very small picture

$7\frac{1}{2}$ *in.* by $5\frac{1}{2}$ *in.*

Painted on panel

BREUGHEL.

6 Orpheus, in a blue-green landscape, surrounded by every variety of animals

$10\frac{1}{4}$ *in.* by $13\frac{1}{2}$ *in.*

A curious small picture, painted on copper

Attributed by Dr. Waagen, p. 123, *to Roland Savery*

BREUGHEL.

7 The Destruction of Troy and the Escape of Æneas and Anchises

A curiously finished picture, with much prevalence of blue and of salmon-colour among the distant buildings. Painted on one large sheet of copper. There are traces of a signature with black letters in the foreground, but they have not hitherto been satisfactorily deciphered.

$18\frac{1}{2}$ *in.* by 31 *in.*

P. BRILL.

17.17.0 8 A Small Square Landscape

A stag being coursed across undulating green hills, one of which, to the left, is crowned with a château. Sportsmen in right-hand corner mounted on white horses; a man in front taking aim with a gun from behind a rock.

6½ *in.* by 8½ *in.*
Painted on panel

Murray

GONZALES COQUES.

Cat. p. 62

535.10.0 9 Portraits of a Dutch Family

Edelmeyer

A most admirably painted picture. The terrace with the Atlantis figures and distant landscape occur in other pictures both by Coques and by Rubens, viz. in the Duchess of Buckingham and children, the property of Sir Culling Eardley, Bart.

(Edelmeyer 300 Pictures (4to. No. 51)

Rodolphe Kann.

Knocked down for 157 Guineas, put up again & retained 570 fr.

20 *in.* by 29 *in.*

A. CUYP.

Cat. p. 47

1837.10.0 10 Travellers Halting at an Inn on the Banks of a River

One man has already mounted, and is seen riding away under the projecting sign of the White Swan. A second is about to mount his horse, whilst the third, seated on a log of wood, is in the act of pulling on his boots. A girl holding a pewter jug stands waiting to offer him a glass of ale. His white horse, forming the centre and principal light of the picture, is held by a sturdy little boy in a broad-brimmed hat. The painter's name, signed in black letters, below the upturned trough, in front, is partially hidden by the frame.

24½ *in.* by 33½ *in.*
Painted on canvas

Martin Colnaghi

A. CUYP.

13.10.0 11 Portrait of a Dutch Lady

27½ *in.* by 24 *in.*

Agnew

VAN DELEN.

12 A Long Architectural Composition, consisting principally of a colonnade in perspective, with a large monument against the wall on the right hand, similar in style to some of the Papal monuments in St. Peter's at Rome.

A woman appears towards the left, kneeling before a chafing-dish or portable altar.

21½ *in.* by 34 *in.*

Painted on panel, signed and dated D. VAN DELEN F. 1655

VAN DYCK.

13 Time, or Saturn, represented as an old man with wings, clipping the wings of Cupid. The boy struggles in his arms. A skull, the capital of a column, and the scythe of Time are on the ground

69½ *in.* by 44 *in.*

Painted on canvas in very low tone

Described among the Works of Van Dyck in Smith's Catalogue, No. 262

Mentioned by Dr. Waagen, p. 122

Engraved in mezzotint by M'Ardell and Valentine Green

VAN DYCK.

14 The Virgin and Child. Figures life-size

Perhaps the most beautiful of the many repetitions of this charming composition. The Virgin's countenance is raised to heaven, whilst the Infant Saviour looks thoughtfully away to the right.

In some versions of this picture, as in the Munich and Marbury Hall pictures, the eyes of the Virgin are lowered to read the words 'Agnus Dei,' inscribed by the Infant Baptist, who is introduced below.

49 *in.* by 45 *in.*

Painted on canvas

Described in Smith's Catalogue, No. 263

Engraved by Pontius, Carmona, Finden, and Salvador

VAN DYCK.

15 THE VIRGIN AND CHILD

A small repetition of the beautiful picture in the Large Drawing-room. It is darker and browner than the larger picture, and the eyes of the Madonna are not so much turned to the left.

17 *in.* by 14 *in.*

VAN DYCK.

16 ST. SEBASTIAN

A small standing figure shaded in brown tones with remarkable force.

37½ *in.* by 18½ *in.*

Painted on canvas

FERG.

17 A SMALL SQUARE LANDSCAPE

A horseman following two carts with people along a road shaded by trees. Three horsemen are seen following a waggon on the brow of a hill to the left.

6¼ *in.* by 8 *in.*

Painted on copper

Signed in interlaced letters V.F. *on the side of a stone near the right-hand corner*

FERG.

18 THE COMPANION

Five men trying to urge on four horses dragging a small cannon in a cart. Two of the men apply handspikes to the wheel; a third, acting as postillion, lashes the horses with a stick; a fourth leads them on foot; the fifth is mounted, and also raises his stick to strike. This party is followed by a covered waggon, conveying a man, woman, and child. Three horsemen follow. Fantastic-shaped trees rise above the hill, and relieve against the sunny sky. Other people are seen proceeding from a cottage on the extreme right.

6¼ *in.* by 8 *in.*

Painted on copper

These pictures are minutely and beautifully finished

F. FRANCK.

19 THE PASSAGE OF THE ISRAELITES THROUGH THE RED SEA AND THE DESTRUCTION OF PHARAOH'S HOST

A small but brilliantly coloured picture, with crowds of figures, abundantly characteristic of "Old Franks," as this painter is commonly called. It is signed and dated 1621, on the side of a chest in the left-hand corner. A group of Elders looking at the bones of Joseph in a stone sarcophagus is in accordance with the passages in Exodus, chap. xiii. v. 19, Genesis, chap. xlvii. v. 30, and Genesis, chap. l. v. 25. They were finally buried in Shechem: Joshua, chap. xxiv. v. 32.

20 *in.* by 28½ *in.*
Painted on panel

F. FRANCK.

20 THE PASSAGE OF THE RED SEA

Very similar to the preceding picture. The figures here are upon a somewhat larger scale, and less crowded. It is signed in brown letters on the pale green foreground, and dated 1630.

26 *in.* by 43 *in.*
Painted on panel

HEEMSKIRK.

21 THREE MEN SEATED AT A TABLE

The left-hand figure holds a pipe, the one in the centre holds a jug, and, by the action of his right hand, seems to express disapprobation of what the first has been saying, whilst the third, who rests one leg on a bench, is smelling a round fruit, and holding his hat in the other hand.

Painted on oaken panel, and branded in the centre on the back with a peculiar device.

13½ *in.* by 23½ *in.*

HUGHTENBERG.

22 BATTLE BETWEEN TURKS AND EUROPEANS, probably in reference to the wars in which Prince Eugene distinguished himself

11 *in.* by 22 *in.*
Small oval picture, seemingly painted on paper

HUGHTENBERG.

23. 2. 0 23 GENERALS ON HORSEBACK

24½ *in.* by 30 *in.*

Vokens

HUYSMAN.

283. 10. 0 24 A VERY RICH AND EFFECTIVE LANDSCAPE

The deep brown and green trees harmonise with the rich blue sky, broken with bright and yellowish white clouds.

Yorkey

19½ *in.* by 27 *in.*

Painted on canvas

JORDAENS.

105. 0. 0 25 THE DEPOSITION, or the dead body of our Saviour mourned by the Virgin and others after the Crucifixion.

A composition of eight figures, life-size, impressed with a peculiar solemnity of tone and expression. The dead body of the Saviour lies supported by the Magdalen in front of the Virgin seated alone in the centre of the picture A second holy woman is at the feet of Christ, whilst a third, much more aged and dressed like a nun, approaches on the extreme right with a golden salver. Three Apostles stand in attitudes of grief in the background, the eldest of whom rests his arm on a step of the ladder, which is the only indication of the locality. No portion of the cross, not even the stem, to which the ladder would be attached, is visible. A silver jar and basin, and the paper bearing the inscription which Pilate wrote, lie at the feet of the Magdalen. St. John, a heavy figure such as is seen in early German art, and clad in cumbrous crimson drapery, stands to the left of the Virgin, wringing his hands.

80 *in.* by 74 *in.*

Painted on canvas

This picture is mentioned as a chef-d'œuvre of Jordaens in Smith's Catalogue Raisonné of the Works of Rubens, p. 359

JORDAENS.

26 The Death of Adonis

The body lies extended on the ground. Venus laments him with passionate action, whilst Cupid stands at his head to the left. The background is a dark landscape; three dogs are visible towards the feet of the youth, and also a hunting-bugle. The fatal boarspear, stained with blood, is not omitted.

The composition of this picture is very similar to one by Schut in the gallery at Vienna, representing the Death of Leander. See vol. ii. pl. 151, of Haas's Galerie de Vienne.

52½ *in.* by 60½ *in.*

P. DE LAER.

27 A Small Picture on Panel, representing a cow standing towards the left. A girl kneeling at a hen-coop. Other cattle are introduced

10 *in.* by 11 *in.*

LAMBERT LOMBARD.

28 Madonna and Child. The Virgin, clad in a brown dress, is represented lifting a white coverlid from the naked Child

This picture, which exhibits many Flemish characteristics, was formerly attributed to Correggio.

29 *in.* by 24 *in.*

Painted on panel

Described by Dr. Waagen, p. 123

D. MAAS.

29 View of Althorp. A large open space in front with numerous figures promenading; many of them on horseback

31 *in.* by 40 *in.*

MINDERHOUT.

30 VIEW OF A QUAY ON THE SCHELDT OPPOSITE TO ANTWERP, chiefly interesting as a view of the city at a known date

The spire of the cathedral is in the centre of the picture. To the left, in front, a passage-boat with peasantry. To the right, on the quay, are cavaliers escorting ladies to a boat; others riding away on horseback. To the extreme right are two girls with large round brass vessels on their heads.

64 *in.* by 94 *in.*

A large picture painted on canvas

It is signed in large grey letters upon a stone ground, H. van Minderhout, 1678

P. NEEFS.

31 INTERIOR OF A CHURCH

19½ *in.* by 31 *in.*

VAN DER NEER.

32 LANDSCAPE, highly finished and in glowing colours

A windmill is seen across the water to the extreme right. The artist's monogram is in the foreground in light yellow letters upon deep brown.

9 *in.* by 13 *in.*

Painted on panel

A small picture, exquisitely finished, and of great beauty

Both this and a second picture by the same master are mentioned by Dr. Waagen, vol. iii. p. 127

VAN DER NEER.

33 A LARGE LANDSCAPE WITH WARM SKY

A group of bird-catchers in the front, an extent of buildings seen across a dark piece of water. Heavy trees and buildings occupy the left-hand side. An excellent specimen of the master.

39 *in.* by 52 *in.*

Painted on canvas

Signed in light colour with the letters A.V.D.N. *combined as usual, in left-hand corner*

Mentioned by Dr. Waagen, vol. iii. p. 127

Cat p. 64

NIEULANDT.

34 The Baptism of Our Saviour. A small picture crowded with figures

26 *in.* by 19½ *in.*

PALAMEDES. ? Cornelius Plet

89. 5. 0

35 A Family Picture, consisting of six figures in an apartment

Cat. p. 60

The gentleman and lady are seated at a table; the former has his hand on the arm of a boy holding cherries; a lady, in a broad-brimmed hat, is leading a child away from the table, at the foot of which a young man is seated. Three of the figures wear large drooping frills and black dresses. A handsome Turkey carpet covers the table, and a metal flagon remains on it.

Painting

19½ *in.* by 26 *in.*

Painted on panel

A very carefully finished picture

REMBRANDT SCHOOL.

57. 15. 0

36 A Small Picture, representing two men on the ground supporting a dying figure clothed in white drapery

20 *in.* by 16 *in.*

Cat. p. 62

Woerda

REMBRANDT.

Cat. p. 58

231. 0. 0

37 The Woman taken in Adultery.—A large composition of six figures, half-length, life-size

The Saviour stands with clasped hands confronting the woman, from whose head a burly man in a Phrygian cap is lifting a veil

Lesser

45 *in.* by 54 *in.*

Consul Weber — Walker Art Gallery Minneapolis

Painted on canvas

Mentioned in Smith's Catalogue of Rembrandt's works, No. 113.

Considered by the best critics of Rembrandt, the painter of "Christ blessing little children" bought by the N. G. in 1866 as a Rembrandt for £7000.

REMBRANDT.

? Ferdinand Bol

£35. 10. 0 38 ISAAC BLESSING JACOB. A composition of three figures, the size of life

The boy's face, which is turned full towards the spectator, conveys an expression of pain or contrition (Gen. xxvii. 12.)

The quiver and the arrows are introduced according to the text, Gen. xxvii. 3.

A large picture of this subject, attributed also to Rembrandt, but differently composed, is in the Dulwich Gallery.

~~20 *in.* by 16 *in.*~~ 50×68 in.

Painted on canvas

Mentioned in Smith's Catalogue Raisonné of Rembrandt's works, No. 11

Cat. p. 33

G. O. Farrer Sale, Sotheby's, 5 Feb. 1947 (123)

ROTTENHAMER.

168. 0. 0 39 A LARGE PANEL PICTURE REPRESENTING THE SEASONS CONSTRUCTING GARLANDS WITH FRUIT AND FLOWERS. Satyrs also appear bearing a basket of fruit

Cornfields and ploughing occupy the centre of the picture, whilst above Ceres is seen presenting her gifts to Jupiter, Neptune, Minerva, and other Olympian deities seated at a table.

Cat. p. 143

ROTTENHAMER.

105. 0. 0 40 A WREATH OF FLOWERS ENCIRCLING A HOLY FAMILY, COMPOSED OF SIX FIGURES

The Virgin, seated, is receiving a napkin from a naked boy on the left hand, who holds it over a laver. St. John, on the opposite side, embraces the Infant Saviour, whilst the Virgin holds his foot as if about to wash it. Joseph and Elizabeth are also present.

16½ *in.* by 21 *in.*

Painted upon copper

Cat. p. 174

ROTTENHAMER.

24. 3. 0 41 MARS AND VENUS ENSNARED BY VULCAN, AND EXPOSED TO THE RIDICULE OF THE GODS OF OLYMPUS

18 *in.* by 26 *in.*

Painted on copper

An elaborate picture with numerous figures

Cat. p. 71

ROTTENHAMER.

42 A Feast of the Gods

A minute and elaborate painting on copper. It represents the arrival of Neptune with presents to celebrate the marriage of Peleus and Thetis.

18 *in.* by 26 *in.*

ROTTENHAMER.

43 The Feast of the Gods. A repetition of the preceding subject

21¼ *in.* by 28½ *in.*

ROTTENHAMER.

44 The Holy Family

16½ *in.* by 21 *in.*

J. RUYSDAEL.

45 A Landscape, with open fields and figures at the bend of a road. The spire of a village church rises on the right

9 *in.* by 13 *in.*

SNYDERS.

46 A White Dog seizing a Young Wild Boar, who rolls on his Ba k under a Bramble Cover

29½ *in.* by 42 *in.*

A small picture

SNYDERS.

47 A Companion Picture

Two wild boars, one turned directly towards the spectator as if advancing; the other, very small and much younger, is rushing away to the left.

29½ *in.* by 42 *in.*

SNYDERS.

48 A Stag-hunt

Dogs overtaking a stag running to the left. The hinder parts of a second stag bounding away are just visible. A dog falls wounded in front. A similar picture in the Dresden Gallery. Very dark and subdued in tone.

57 *in.* by 18 *in.*
Painted on canvas

STEENWYCK.

49 A Small Upright Picture

Interior of a church, looking into a side-chapel, in which is a youth lighting the candles before the altarpiece. A beggar-woman seated on the left hand. A young man standing alone in the foreground, crossing himself, hat in hand, as if about to take his departure.

11 *in.* by 8½ *in.*
Painted on panel

TENIERS.

50 A Small Oblong Landscape, very pale in colour

Small figures in foreground; a gipsy telling a man in a red cap his fortune. A cross is fixed in the ground to the right, below which are the painter's initials, D. T.

14 *in.* by 24 *in.*

TENIERS.

51 An Interior, with figures

A composition of seven figures: three are playing at cards, two watching the game, and two figures are at the chimney in the background. An exquisitely finished picture, though cold in tone, painted on copper and signed with the artist's name at full-length. The figure of the young man in blue, whose face is turned, in profile, to the left, is very excellent.

9½ *in.* by 12 *in.*

TENIERS.

52 A Small Caricature Picture of Three Monkeys Dressed as Monks, two of them conversing, and the third seated at a distance under a shed by the side of a river. Cold in tone

7 *in.* by 9½ *in.*
Painted on panel

J. B. WEENIX.

53 A Seaport in Spain, with the figures of a merchant, his wife, and children in the foreground

Bales of merchandise occupy a prominent place in one corner. On the left a municipal officer seems taking account of goods which are being weighed in large scales. Ancient walls and clusters of ruined columns, together with a large pedestal surmounted with a group of a lion attacking a horse, seem to designate a city which held considerable importance in ancient times, and of which the prosperity, to judge by the throngs of people who are represented as making their way to and from the distant shipping, has in no way diminished. This picture may be regarded as a most comprehensive and favourable example of the varied talents of a very rare master, whose name, however, is generally familiar to us through his son Jan Weenix, the well-known painter of Dead Game. The Louvre contains only one specimen of the father, *Jan Battista.* The picture attributed to him in the Orleans Gallery was not generally accepted as genuine. A fine picture by this master is in the gallery at Stafford House, dated 1651; and another, dated 1649, is engraved in the Leuchtenberg Gallery, No. 162.

Among the merchant's marks on the bales in front of this picture may be recognized the monogram of Peter van Bredael, who was a celebrated painter of subjects of a similar class at this period. He may probably have assisted Weenix in the execution of it.

This picture is particularly noticed in Nagler's Life of J. B. Weenix in his valuable Künstler-Lexicon. He conjectures it to be the same as the "Italian seaport with architectural ruins," which Descamps mentioned as a *chef-d'œuvre* in the house of M. vander Linden van Slingelandt at Dort. Descamps wrote his Lives of the Painters about 1750. Dr. Waagen also speaks of it as a "large and very carefully executed picture by this rare master."

58 *in.* by 72 *in.*
Painted on canvas

Cat. f. 211

WEENIX.

147. 0. 0 54 A GAME-PIECE

Agnew

Numerous birds lie scattered about, and among them a dead white swan is prominent in the centre.

P. WOUWERMAN.

325. 10. 0 55 LANDSCAPE, with waggon and horses, a woman holding a child in her arms, and a man in the corner £77. 14. 0 Penmark

Murray

A small square picture of brownish tone

Cat. f. 56

P. WOUWERMAN.

56 A SKIRMISH OF CAVALRY ON THE SLOPE OF A HILL

Cat. f. 103

? from Mr C. Butler

To the extreme left, at foot of the hill, a fort is in flames. Groups of horsemen contending form the centre of the picture, and a large blue banner is raised above them. Wounded men and a horse lie on the ground to the right.

This picture is stated by Smith to be painted in the artist's first manner. It is described in the Supplemental volume to his Catalogue Raisonné, No. 89, p. 169.

42 *in.* by 54 *in.*

Signed with the artist's initials, P.H.W., *in whitish letters in foreground, below the figure of the man running away with his hands before his eyes*

P. WOUWERMAN.

Heirs of L^d Ardilaun sale, at St. Anne's, Clontarf by MM Jackson Stops & McCabe of Dublin, Oct. 1939.

472. 10. 0 57 THE STORMING OF A TOWN, with cavalry making a sortie

Lord Ardilaun

A castle on a rocky height is a prominent feature near the centre. To the left, beyond a barricaded bridge, the cathedral is seen in flames. The centre of the picture is filled with equestrian combatants. To the extreme right, a horseman raising a standard is rushing into the sea, whilst a man clings to the bridle of his horse. Another soldier, still more in front, is being fired at; a shell seems to be exploding at his back. His hat flies off as he rushes towards the water.

This scene of terrible excitement and fury is one of the artist's early works. It is painted on canvas, and very brown and heavy in tone.

Cat. f. 104

53 *in.* by 73 *in.*

Rvs (6263)

It is signed at full length and dated, P. H. Wouwermann. A^o. 1646, *when the artist was in his twenty-sixth year*

Described in the Supplemental volume to Smith's Catalogue Raisonné, p. 167, *No.* 86

ADRIAN DE PAPE. pupil of Gerard Dow

£252. 0. 0 An Old woman spinning and a man near

bought for National Gallery (a good specimen of a very rare master)

RUBENS.

1428.0.0 58 MADONNA AND CHILD, a group of two figures only

Waagen

The Child, with face in profile, stands upon a parapet in front of the Virgin. There is a repetition of this very excellent picture in the Munich Gallery.

41 *in.* by 30 *in.*

Cat. p. 28.

Painted on panel

Engraved by Mechel whilst in the Dusseldorff Collection in 1776.

It is No. 836 *of Smith's Catalogue, and mentioned by Dr. Waagen, p.* 126

RUBENS.

485.0.0 59 HOLY FAMILY, a composition of four figures, including St. Elizabeth and St. Joseph

Cat. p. 28
Lord Ardillaun

The Infant Saviour stands in the Virgin's lap, having one foot in her left hand. This composition with full-length figures is engraved in line by S. A. Bolswert. Another engraving, to the knees only and omitting the figure of Elizabeth, was engraved in line by Alex. Voet.

Heirs of Lt. Ardilaun sale at St. Anne's, Antwp, Oct. 1939
Jean Julien (of New Orleans) Sale, 13/14 Jy 1962 (30)

45½ *in.* by 34 *in.*

Painted on canvas

RUBENS.

1575.0.0 60 THE ADORATION OF THE MAGI

A large composition with figures of life-size. A repetition of the picture in the Louvre, which was painted for the church of the Annunciation at Brussels.

Lord Ardillaun

99 *in.* by 82 *in.*

Cat. p. 63.

Painted on canvas

Described by Dr. Waagen, p. 125, *and by Smith in his Catalogue Raisonné, No.* 840

Smidt Acker. 933 Lord Ardilaun sale, 19 May 1916 (108)
780 gns Permain

RUBENS.

61 MELEAGER PRESENTING THE WILD BOAR TO ATALANTA

This picture has been engraved, the reverse way, in line, and on a small scale, by Cornelius Bloemart.

52½ *in.* by 41 *in.*

Painted on panel

No. 841 *of Smith's Catalogue Raisonné*

Exhibited at the British Institution, 1861

RUBENS.

62 THE RETURN OF THE HOLY FAMILY FROM EGYPT

The three figures advance to the left. The youthful Saviour is seen walking between the Virgin and Joseph, the latter of whom leads the ass, and is pointing the way. The Saviour has a short staff in one hand and with the other holds that of the Virgin, who wears a broad-brimmed hat with a white veil falling over the side of it. A palm tree is conspicuous among other trees in the centre of the background; water and low mountains appear to the left.

This picture possesses remarkable brilliancy, and at the same time great simplicity of execution.

Various repetitions of this composition are to be met with. One of the finest, and at the same time converted into a different shape by having greater width than height, is at Holkham, the seat of the Earl of Leicester. (Waagen, vol. iii. p. 419.) Engraved the reverse way by Vorsterman in 1620, and also by M'Ardell. Mrs. Jameson, in a note at p. 75 of her translation of Dr. Waagen's 'Essay on Rubens,' especially mentions this picture. Figures of the size of life.

90 *in.* by 59 *in.*

Painted on canvas

It is described in Smith's Catalogue, No. 830, *and also by Dr. Waagen, vol. iii. p.* 124

RUBENS.

63 A HOLY FAMILY, a composition of three figures

The Infant Saviour seated on a white cushion in his mother's lap, while Joseph, with his face seen directly in profile, completes the group. The reflected lights on the face of the Virgin deserve notice for their extreme clearness.

41 *in.* by 30 *in.*

Painted on panel

Described by Smith in his Catalogue, No. 835

RUBENS.

840. 1. 1 64 "SUFFER THE LITTLE CHILDREN TO COME UNTO ME"—St. Mark, chap. x. verses 13 and 14

The Saviour, seated in a stone seat, is in the act of blessing the eldest of four children introduced by the parents. Three Apostles stand round the Saviour. A composition of ten figures, life-size, half-length.

The painter has evidently made use of this historical event in the life of our Lord to form an impressive portrait group. Smith, who describes this picture in his Catalogue, No. 845, attributes it to Diepenbeck; whilst Dr. Waagen, vol. iii. p. 125, although struck by the unusual style of execution, seems satisfied with its authenticity. This picture is attributed in the 'English Connoisseur,' a work published as far back as 1766, to a scholar of Rubens.

52 *in.* by 77 *in.*

Painted on canvas

RUBENS.

1942. 10. 0 65 THE DEPARTURE OF LOT AND HIS FAMILY FROM SODOM

A winged angel urges Lot forward, who turns back reluctantly to the right; his wife is seen, in profile, beyond him shedding tears; the daughters follow laden with bundles and baskets. Massive columns, as in Raphael's cartoon of the Beautiful Gate, form the background. A second angel behind Lot points back to the right; a small white dog bounds forward in advance of all the figures.

Figures the size of life. A brilliant picture.

85 *in.* by 96 *in.*

Presented by the City of Antwerp to the great Duke of Marlborough

Described in Smith's Catalogue, No. 826, *and by Dr. Waagen, vol. iii. p.* 124

Exhibited at Burlington House, 1885

Engraved by Vorsterman

Painted on canvas

RUBENS.

66 THE HOLY FAMILY ASSEMBLED IN AN APARTMENT, with a large chimney on the right-hand side

A large upright picture, with figures the size of life. The Virgin, in a red dress, is seen seated, in profile, to the left, and forms the centre of the picture, holding the naked Infant Saviour, who raises his hand endearingly to her face, the youthful St. John on the left hand, clad only in a goat's-skin, stands at her knees with his back to the spectator, and gazing earnestly at the Saviour, presents a lamb which jumps up beside him. Joseph also puts his hand to the lamb. Elizabeth, on the opposite side, with pleasure in her face, rests both her hands on the head of the cradle in the foreground, and observes their movements intently.

A very fine drawing, of a circular form, by Rubens for this composition was recently acquired from the Lawrence and Woodburn Collections for the British Museum.

87 *in.* by 58½ *in.*

Described in Smith's Catalogue, No. 837, *but not mentioned by Dr. Waagen*

Engraved the reverse way by Vorsterman, and dated 1620

RUBENS.

67 THE INFANT SAVIOUR CARESSING A LAMB WHICH KNEELS BEFORE HIM, presented by the youthful St. John

A landscape background, with a distant brook to the extreme left.

A large line-engraving exists of a similar composition to this, but with the figure of Christ in a long tunic.

This picture was purchased abroad by Susan Duchess of Marlborough, grandmother of the present Duke.

24 *in.* by 31½ *in.*

Painted on canvas

RUBENS.

68 THE DISTRIBUTION OF THE ROSARY; a finished sketch, on panel, for a large altar-piece

The Virgin, seated on a lofty and architecturally adorned throne, gives a rosary to St. Dominic as he stands with St. James and St. Thomas Aquinas on her right hand; whilst the Infant Saviour, standing on His mother's lap, lays His hand on the head of the Magdalen, who reverently kisses his foot; St. Theresa and St. Francis are behind her on the extreme right. Four winged angels stand on a lower eminence at the feet of the Virgin, and assist in distributing rosaries to the three kneeling potentates of the Imperial family. Cushions are placed on the ground, both for their knees and for crowns beside them. The Archduke Ferdinand kneels alone, on one knee, below St. Dominic. The Archduke Albert and Isabella are together on the right side below St. Catherine; the former is receiving a rosary from the boy angel at the feet of the Virgin; Isabella appears wrapt in contemplation. The group of three saints on the right hand worshipping the Saviour have no direct reference to the rosary.

The front kneeling figures are remarkable not only for portraiture, but for the extreme richness and details of their costume. As St. Theresa, so prominently introduced, was not canonized by Gregory XV. till 1621 (Mrs. Jameson, Mon. Ord., p. 439), and as the Archduke Albert died in the same year, we may reasonably assign that date to the picture. Indeed the death of the Archduke would satisfactorily account for the picture never having been executed on a large scale. Dr. Waagen, however, p. 130, assigns it to the first years after Rubens' return from Italy in 1608.

The use of the Rosary, first instituted by St. Dominic during his sojourn in Languedoc, was revived by Alanus de Rupe, an English Dominican monk, in 1460. It was not, however, till after the victory over the Turks at Lepanto in 1571 that the rosary became prominently introduced in art. Pope Gregory XIII. instituted the Festival of the Rosary to commemorate the overthrow of the infidels, and from that period the "Madonna del Rosario" became a frequent subject with painters. Don Ferdinand, for whom this altar-piece was probably intended, and who is here represented in the act of receiving a rosary from the Apostle of Spain, was born in the same year as the battle of Lepanto, 1571. A very interesting picture of this subject, painted by M. A. da Caravaggio, is now in the Gallery at Vienna. See Haas, Galerie de Vienne, vol. ii. pl. 78.

26 *in.* by 20 *in.*

Smith describes this picture in his Catalogue Raisonné, No. 843, *but with many inaccuracies*

Painted on oak panel, prepared with a white plaster ground

RUBENS.

69 HEAD OF A FEMALE, life-size, turned to the left, in a circular frame

13 *in. diam.*

RUBENS.

70 PARACELSUS

The name given to the portrait of a remarkably fat, beardless, and ruddy complexioned young man. He is represented facing the spectator, and looking over a stone parapet on which he rests his left hand, the right holds a small book. The heavy brown fur to his cap, which partially shows the red lining, gives him a singularly wild appearance. The distant landscape, with a fortress upon a winding river and a bridge across it, is very blue in tone. Paracelsus died 36 years before Rubens was born.

Paracelsus was a noted empiric. He was the son of a physician, and born near Zurich in 1493. In 1526 he was chosen Professor of Medicine and Philosophy at Basle. During his travels Paracelsus had acquired considerable practical knowledge; but his early education had been entirely neglected by his father. He assumed the compound appellation Philippus Aureolus Theophrastus Paracelsus Bombast ab Hohenheim Eremita. Bombastus is said to have been the family name. Notwithstanding his boasted possession of the Philosopher's Stone and the Elixir of Life, he died in poverty at an hospital at Salzburg, 1541, at the early age of forty-eight.

30 *in.* by 21 *in.*

Painted on panel

Engraved in Velly Villaret's "Histoire de France," vol. vi. of portraits

Described in Smith's Catalogue, No. 827, *and by Dr. Waagen, vol. iii. p.* 124

RUBENS.

71 HIS OWN PORTRAIT, dressed in black and wearing a black hat

Life-size, turned to the right. A duplicate of the pictures in Florence, and in the Royal collection at Windsor. (Zannoni, Galleria di Firenze; Ritratti di Pittori, vol. ii. p. 151.)

30½ *in.* by 24¾ *in.*

Painted on canvas

From the Collection of Antonio Michieli

Mentioned in Smith's Catalogue, No. 844

RUBENS.

72 ANNE OF AUSTRIA

A life-size portrait, to the knees, of Anne of Austria, daughter of Philip III., King of Spain, Queen of Louis XIII. and Regent of France during the minority of her son Louis XIV. She is represented seated in a magnificent apartment, probably the "Salle des Caryatides" of the Louvre; a rich green curtain embroidered with golden fleurs de lis is suspended behind her chair. The white ruff is very large and fan-shaped, and a black lace ornament and veil surround her light-brown hair. Her white delicate hands are somewhat ostentatiously shown upon her black dress, which accords remarkably with a passage in the subsequent description by Madame de Motteville.

Her right hand holds a small brown muff. The complexion is very pink and fresh, cheeks and lips pale vermilion, eyeballs pale grey, and hair flaxen shaded with grey.

This picture is probably the one which is numbered 167 in the Catalogue of Rubens's effects taken after his death in 1640, and described "A portrait of the Queen-consort of Louis XIII." It corresponds exactly with the engraving by S. Louÿs, inscribed "Anna Ludovici XIII. Uxor Galliarum et Navarrae Regina. P. P. Rubens pinxt." Another engraving of her by Hondius, much older looking, also exists. It is inscribed ÆTAT. XXVI., dated 1627. There was also a picture by Rubens of the Queen Regent of France sitting under a canopy, in the collection of the Duke of Buckingham, 1 ft. 9 in. by 2 ft. See the catalogue published by Vertue, page 15.

Anne of Austria, daughter of Philip III. of Spain, and niece of Isabella Clara Eugenia, was born at Valladolid, September 1602, and married, November 1615, to Louis XIII. At the commencement of her widowhood, May 1643, and during the minority of her son, Anne assumed the government of France under the influence of Cardinal Mazarin. During this period the Queen Regent contributed much to the enrichment and decoration of the Louvre. She died 1666.

The insolence of the Duke of Buckingham towards this lady during the arrangements for the marriage of the King's sister with Charles I. of England, led, as is well known, to an unfortunate war between the two nations.

The following interesting description of the personal appearance of Anne of Austria is preserved by Madame de Motteville:—

"Elle me parut, lorsque je vins la saluer en 1632, aussi belle qu'aucune de celles qui composaient son cercle. Elle se coiffait selon la mode d'une coiffure ronde, frisée clair et mettait beaucoup de poudre. Ses cheveux étaient devenu d'une couleur un peu brune, et elle en avait une grande quantité. Elle n'avait pas le teint délicat, ayant même le défaut d'avoir le nez gros, et de mettre à la mode d'Espagne trop de rouge; mais elle était blanche, et jamais il n'y a eu aussi belle peau que la sienne. Ses yeux étaient parfaitement beaux. . . . . la couleur mêlée de vert. . . . . Sa bouche était petite vermeille. . . . . Ses mains et ses bras avaient une beauté surprenante, et toute l'Europe en a ouï publier les louanges; leur blancheur, sans exagération, avait celle de la neige," &c.

Exhibited at Burlington House, 1885

59 *in.* by 46½ *in.*

RUBENS.

1260.0.73 "Filial Piety" Cat. p. 67

Mrs. Jameson observes of this picture: "This difficult and delicate subject is treated with exceeding refinement and discretion; the expression is noble and affecting; and the colouring, as usual, most admirable."

St Meyer

Two figures of this group are engraved by Alex. Voet. Figures the size of life.

Lord Byron, in his 'Childe Harold,' canto iv., devotes four stanzas to this subject. His friend Sir John Cam Hobhouse cites the ancient authorities for it in his volume of the 'Historical Illustrations,' page 295, beginning with the 148th canto.

> "There is a dungeon, in whose dim drear light
> What do I gaze on? Nothing: look again!
> Two forms are slowly shadowed in my sight—
> Two insulated phantoms of the brain:
> It is not so; I see them full and plain—
> An old man, and a female young and fair."

Festus mentions that a Temple of Piety was built at Rome on a spot where a woman once lived who had nourished her father in prison with her own milk, and was thus the occasion of his being pardoned. Valerius Maximus gives their names Perus and Cimon (Lib. v. Externa, No. 1). There was also a celebrated antique painting of this subject.

76 *in.* by 72 *in.*

Painted on canvas

Described by Dr. Waagen, p. 24, *and in Smith's Catalogue, No.* 842

RUBENS.

95.11.0 74 A Bacchanalian Subject Cat. p. 29

Bond

The reeling Silenus, attended by a noisy rabble, advances towards an intoxicated female satyr lying in the foreground, with two young cubs of her own species.

76 *in.* by 78 *in.*

RUBENS.

7560 · 0 · 0 75 VENUS AND CUPID ENDEAVOURING TO RESTRAIN ADONIS FROM THE CHASE

Agnew bought it.

It is said double this sum has been refused for it.

This sold for about its value. If bar between not sold

MMM

This magnificently rich picture was presented by the Emperor of Germany to the first Duke of Marlborough. Considered altogether this picture is perhaps one of the finest examples of the power of the master, whether in form, composition, or colour, that can be seen anywhere.

77 *in.* by 94 *in.*

Painted on canvas

Described in Smith's Catalogue, No. 834, *and by Dr. Waagen at p.* 131

Exhibited at Burlington House, 1885

End of First Day's Sale.

A DESCRIPTION

OF A SERIES OF 120 PAINTINGS BY

DAVID TENIERS.

The Archduke Leopold William, when governor of the Low Countries, appointed Teniers his principal painter, and gave him the superintendence of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. Many of these pictures had been purchased from the collection of King Charles I., on their dispersion by the Parliament in 1649. Teniers painted small copies of the principal pictures in the Archduke's collection, in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved and published in a folio volume, dedicated to his patron; it is now generally called the *Teniers Gallery*. The following is on the title-page:—'Theatrum Pictorium Davidis Teniers, Antverpiensis pictoris serenissimorum principum Leopoldi Guillelmi Archiducis Austriae, & Joannis Austriaci pro Philippo IV., Rege Hispaniarum Belgij Gubernatorum. In quo exhibentur ipsius manu delineatae ejusque cura in aes incisae Picturae Archetypae Italicae quas ipse Ser^mus. Archidux in Pinacothecam suam Bruxellis collegit.' The first edition was published at Brussels in 1660, and contains about two hundred engravings.

His own portrait, engraved by Lucas Vorsterman, jun., from a painting by Petrus Thys, is prefixed to the volume. The plate is entitled:—

'Dauid Teniers, Antuerpianus Sereniss^is. Leopoldo Archiduci,

& Ioanni Austriaco Belgy Gubernatoribus Pictor familiaris, & Utriqu: à Cubiculis. Aº. M.D.C.LIX. Ætat: 49.'

Teniers painted a picture of the interior of the gallery of Prince Leopold William, exhibiting a collection of fifty pictures. In this painting the Archduke himself is represented dressed in black and wearing a high-crowned hat, in conversation with the artist, and pointing with his cane to one of the pictures.

This painting is still in the collection in the Belvidere Palace at Vienna (page 121 of the catalogue published in 1845 by Albert Krafft), and described also in Smith's 'Catalogue Raisonné,' No. 26 of the works of Teniers.

Most of the pictures were removed from Brussels to Vienna on the retirement of the Archduke from the government of the Netherlands, and are now to be seen in the gallery of the Belvidere at Vienna.

References have been added to Krafft's catalogue of the Belvidere pictures, and to the plates in the 'Galerie de Vienne,' 4 vols. 4to., by Charles Haas.

These pictures were formerly numbered and catalogued by the late Rev. Vaughan Thomas.

THE BLENHEIM COLLECTION.

The Teniers Gallery, as it is called, consisting of 120 miniature copies by Teniers of the pictures by such great masters as Titian, Giorgione, the two Palmas, Correggio, and others of the Italian school, with some of the Flemish painters, had been exhibited for some months at Mr. Davis's rooms, in Bond-street, the intention being to dispose of these pictures *en bloc*. No one, however, seemed to appreciate this part of the Marlborough collection to that extent, and the curious little copies, which were all more like Teniers than the great idealistic painters he attempted to translate, were sold one by one this week, and at prices which were certainly as high as their merits, some bringing small sums of three or four guineas, others selling for 30 or 50, and a few of the more successful ones for 100 guineas or a little more, the whole realizing £2,031. They were hung round the billiard room at Blenheim, where they served as good decorations and afforded amusement as travesties of the grand conceptions of the giants of old in an art of which Teniers himself was a master of a sort. The great originals, which adorned the Archduke Leopold William's gallery, where Teniers dwelt as art major-domo, are now the ornaments of the famous Belvedere Gallery at Vienna, having been removed from Brussels when the Archduke retired from the government of the Netherlands. Teniers painted a capital picture of the gallery with the pictures on the walls, with a group of portraits of the Archduke pointing to the pictures, in conversation with the artist, and other figures. Replicas and copies of this picture, which is in the Belvedere, are often met with, one of which was quite recently sold at Christie's.

The whole set was engraved in the "Theatrum Pictorium," the first edition of which was published in 1660, with a frontispiece and a portrait of Teniers, and dedication dated 1659, and the age of the painter, "*Ætat.* 49." The original of the frontispiece was the first lot in the present sale, giving a portrait of the Archduke, surrounded with emblems of art, and on the pedestal two favourite pictures of the Archduke's—a lady, by Palma Vecchio, and a picture still in the Belvedere, by Giorgione, described by Ridolfi when at Venice, 1648. This picture appears to be No. 10 in the Blenheim catalogue, size 2ft. 4in. by 2ft. 1in., Viennese measure, the foot of which is 316 millimètres, described as "un jeune homme couronné de fleurs est attaqué traitreusement par un soldat ; il se retourne et saisit son épée." It is not among those now sold, however, so probably was not copied for the engraver, though it is considered a *chef-d'œuvre* in the Belvedere collection. This frontispiece design sold for £115 10s. (Davis). Europa, after Giorgione—£53 11s. (Agnews)—corresponds in size with the Europa by Titian, which sold for £27 6s. (Agnews). Three Magi in a landscape, by Giorgione—£32 11s. ; portrait of Titian by himself—£18 18s. ; portrait of a young lady, Titian—£35 14s. ; Jesus addressing the woman on His way to the house of Jairus, after Paul Veronese—£105 ; Esther approaching Ahasuerus, Paul Veronese—£131 5s. ; Adoration of the Shepherds, after Schiavone—£50 8s. ; landscape with sheep and goats, after Bassano—£54 12s. ; The Good Samaritan, by the same—£46 4s.; Holy Family, after Palma Giovane—£23 2s. (Talbot) ; portrait of Violante, the beautiful fair-haired daughter of Palma Vecchio, and the love of Titian, whom he painted in his famous picture of "Sacred and Profane Love," in the Borghese Gallery, Rome—£16 16s. This is the picture introduced in the frontispiece. Virgin and Child with Saints, after Palma Vecchio—£22 1s. (Agnews) ; Venus and Cupid, after Paris Bordone—£22 1s. (Davis) ; The Triumph of Galatea, after Domenico Feti—£35 14s. (Davis) ; St. Jerome in his Cell, after Dosso Dossi, noticeable for the punning device by which the painter expressed his name with a bone thrust through the letter D in the foreground—£14 3s. 6d. ; portrait of an ecclesiastic, after Vincenzio Catena, the original of which is nearly life-size —£49 7s. (Agnews).

Some fetched 3 or 4 guineas, others for 30 or 50
and a few of the most successful ones 100 guineas or
a little more - The whole realised £2031.0.0
quite ten-fold

Second Day's Sale.

On MONDAY, JULY 26, 1886,

AT ONE O'CLOCK PRECISELY.

DAVID TENIERS.

76 THE FRONTISPIECE, designed by Teniers for the 'Theatrum Pictorium,' now commonly known as the 'Teniers Gallery,' is engraved in that volume by J. Troÿen.

£115.10.0

Davis

It represents a portrait of the Archduke Leopold encircled in a wreath, with a sword and baton on one side, and a painter's palette, &c. on the other. Among the stems of the wreath, which comprises the palm branch, laurel, and garden flowers, is twisted a band with the motto "FORTITER SVAVITER" on it.

On the pedestal supporting this centre-piece is a dedication to the Archduke by Teniers, dated Aº. M.D.C.LVIII. A youthful figure of Valour, in full armour, stands at the side, and the busts of five eminent men are ranged on the cornice of an architectural recess in the background. Three boy-Cupids are introducing pictures and a tray of coins, books of music and drawings, and engraving tools lie in the foreground.

Two of the pictures supported by the Cupids are recognisable by being separately engraved in the volume; they were probably special favourites with the owner of the gallery. One of these, the portrait of a young lady, by Palma Vecchio, will be described subsequently. The other picture, however, is not included in the series at Blenheim, and a description of the original, by Giorgione, now preserved in the Belvidere Gallery at Vienna, may not be unacceptable in this place. It represents two male figures, half length. One, wearing a cuirass, but bare-headed, lays his hand on the shoulder of a young man crowned with vine-leaves, and at the same time conceals the handle of a stiletto behind him. The young man, apparently trying to escape, is in the act of drawing his sword. The background is dark, and the picture may be said to exhibit many of the characteristics of Giorgione in full force.

Ridolfi describes this picture in the first edition of his 'Maraviglie dell' Arte,' published in 1648, as still in Venice (vol. i. p. 82), and names the personages as C. Plotius and C. Luscius, on the authority of Valerius Maximus. According to this writer (Lib. vi. 12) Plotius attacked and slew Luscius.

The original, painted on canvas, is in the Belvidere Gallery at Vienna. See Krafft's Catalogue, p. 16, No. 10.

It has also been engraved in mezzotint by Prenner and by G. Leybold in Haas's 'Galerie de Vienne,' pl. 26.

Passavant, in the text which he contributed to the last-named work, remarks that the face of the youth wearing the vine-wreath much resembles that of Giorgione himself, and expresses a suspicion that the real subject of the picture relates to some forgotten incident in the painter's own life.

This picture is engraved in the 'Teniers Gallery,' pl. 23, *by J. Troÿen*

77 St. Nicholas and a female Saint, half-length figures, copied from Bellini

This picture is signed with Teniers' monogram

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

78 The Virgin and Child, full-length figures, seated on a throne. A tall, narrow picture, copied from Bellini

Painted on canvas stretched upon board

Engraved in the 'Teniers Gallery' by Lisebetius

79 A Naked Female, partially covered with a crimson drapery, seated on the ground at the foot of a leafless tree. A rich landscape beyond. Copied from Bellini

Painted on canvas strained on board

Engraved in the 'Teniers Gallery' by Lisebetius

80 St. Sebastian. A half-length figure, copied from Bellini

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

81 Copied from Giorgione. Half-length figure of a rough-haired, bearded man, holding a roll of paper in his left hand, and with the other pointing forward

Engraved in the 'Teniers Gallery' by J. Troïjen

82 Portrait of a Musician. Copied from Giorgione

(The late Rev. Vaughan Thomas, who numbered this picture 50, called it "Nero fiddling. Rome burning in the distance.")

Painted upon canvas stretched on board

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun., but not reversed as in all other instances in this series

83 St. John the Evangelist. Copied from Giorgione

He is represented in old age, holding a book open in one hand and his red mantle in the other. The eagle appears at the side behind him.

This picture is still in the Gallery of the Belvidere at Vienna, and described in Albert Krafft's Catalogue, Vienne, 1845, p. 15, Chambre deuxième, No. 3.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

53.11.C

84 Europa. Copied from Giorgione

This picture corresponds in size with the Europa by Titian (*No.* 107), *also in this collection*

Engraved in the 'Teniers Gallery' by T. van Kessel

85 Three Figures in a Landscape. Copied from "The Three Magi," by Giorgione, and subsequently altered by Teniers into three persons of a totally different character

On a careful investigation, the former state of the picture can be traced, showing that it was in the first instance a faithful copy of the original. This is further attested by the engraving by J. Troÿen in the 'Teniers Gallery.'

The original picture is now in the Belvidere Gallery, p. 8, No. 6, of Krafft's Catalogue. Engraved also in Haas's 'Galerie de Vienne,' pl. 25.

86 Herodias bearing the Head of St. John in a Charger: the Executioner in profile at her side. Copied from the School of Leonardo da Vinci

The original picture on panel is still in the Belvidere Gallery: see Krafft's Catalogue, p. 37, No. 12.

Engraved in the 'Teniers Gallery' by J. Troÿen

87 St. Sebastian. Copied from Andrea Mantegna

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 53, No. 46. Painted on panel.

Engraved in the 'Teniers Gallery' by J. Troÿen

88 The Toilet of Venus. Copied from Correggio

Engraved in the 'Teniers Gallery' by T. van Kessel, and copied again for Landon's Series 'Vie et Œuvre du Corrège,' Paris, 4to. 1811, *pl.* 66

89 An Incantation. Copied from Correggio

Engraved in the 'Teniers Gallery' by Q. Boel, and also in Landon's 'Vie et Œuvre du Corrège,' pl. 65

90 Adam and Eve in Paradise. Copied from Padovanino

They are seated under a tree, round the trunk of which the serpent is coiled; a leopard and rabbit are seen on one side.

Engraved in the 'Teniers Gallery' by Q. Boel

91 Moses Striking the Rock. Copied from Primaticcio

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 145, No. 4.

Engraved in the 'Teniers Gallery' by P. Lisebetius

92 Judith with the Head of Holofernes. Copied from Saraceno, called Carlo Veneziano

The original picture is still in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 12, No. 41.

Engraved in the 'Teniers Gallery' by J. Troÿen

93 Cupid Subduing Pan. Copied from Carracci

The god of Love kneels upon Pan, as he struggles on the ground, and ties a cord round his neck. The syrinx and the bow and quiver lie beside them. A tall, upright picture.

Engraved in the 'Teniers Gallery' by J. Troÿen

94 Virgin and Child seated between St. Nicholas and a female Saint. Copied from Polidoro Veneziano (Lanzani)

Engraved in the 'Teniers Gallery' by Lisebetius

95 A Holy Family. Copied from Polidoro Veneziano (Lanzani)

Distant landscape, with sea beyond; towers and buildings

Engraved in the 'Teniers Gallery' by P. Lisebetius

96 A Holy Family. Copied from Polidoro Veneziano (Lanzani)

The infant St. John brings a lamb to the infant Christ, who, as he stands on the Virgin's lap, leans forward with an expression of pleasure.

Engraved in the 'Teniers Gallery' by P. Lisebetius

97 Herodias with the Head of John the Baptist. Copied from Titian

An inner frame is introduced in this painting which does not appear in the engraving.

Engraved in the 'Teniers Gallery' by L. Vorsterman

18. 18. 0 98 TITIAN. Copied from Titian

His own portrait in a black cap, with long grey beard, a black furred robe, and a turned-down white collar; a triple gold chain round his neck.

The original picture on panel is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 44.

Engraved in the 'Teniers Gallery' by L. Vorsterman

Engraved in 1587 *by Agostino Carracci*

Engraved also in Haas's 'Galerie de Vienne,' No. 28

99 PORTRAIT OF A GENTLEMAN, bare-headed, with dark beard. Copied from Titian

A half-length figure in a dark furred robe, holding a letter; the thumb of his left hand thrust into his girdle.

Engraved in the 'Teniers Gallery' by J. Troïjen

100 A MALE PORTRAIT. Copied from Titian

Half-length figure, with black-brown hair, in a blue-grey satin dress with slashed sleeves; his left hand holding the grey-white fur trimming of his dress on the opposite side. Dark beard and short straight hair.

Engraved in the 'Teniers Gallery' by J. Troïjen

101 A MALE PORTRAIT. Copied from Titian

A half-length figure, with dark beard and black cap, wearing a furred gown; his right hand, with a letter, resting on a table at his side. The thumb of the other hand fixed in his girdle. A ring on the fore-finger.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

102 PORTRAIT OF THE ARTIST'S PHYSICIAN, called IL PARMA. Copied from Titian

A half-length figure, with flowing grey hair, no beard, but small moustaches, in a plain black dress, part of which he holds with his left hand. Two large rings are on his fingers.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 40.

Engraved in the 'Teniers Gallery' by J. Troïjen

103 St. Catherine. Copied from Titian

Half-length figure in a white dress.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 29.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

104 Portrait of a Sculptor, or Anatomist. Copied from Titian

The portrait has till recently been called Sansovino. It is now named Vesalius.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 18, No. 24.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

It is also engraved in Haas's 'Galerie de Vienne,' No. 35

105 The Holy Family, with Zacharias. Copied from Titian

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 45.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

106 The Virgin and St. Louis adoring the Infant Saviour. Copied from Titian

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

27. b. 6

107 The Rape of Europa. Copied from Titian

Engraved in the 'Teniers Gallery' by O. Boel

108 Ægina. Copied from Titian

The nymph reclines on a bed, looking upwards to a flame issuing from clouds.

Engraved in the 'Teniers Gallery' by P. Lisebetius

109 Ulysses Aldrovandi, the Naturalist. Copied from Titian

He holds in his left hand the claw of a small bird; his right hand is raised to his breast.

The original of this picture is painted on canvas, and is considered by Passavant to belong to the class of Titian's finest portraits.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 5.

It is also engraved by J. Krepp in Haas's 'Galerie de Vienne,' vol. i. pl. 34. In this engraving there is a cap lying on the table beside him which does not appear in the 'Teniers Gallery' plate.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

110 Portrait of a Lady. Copied from Titian

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 1.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

111 St. Aloisius Gonzaga the Jesuit. Copied from Titian

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 30.

Engraved in the 'Teniers Gallery' by J. Troÿen

112 An Allegory. Copied from Titian

A female figure on her knees embracing a child kneeling beside her, pointing upwards to a ray of light. A winged angel seems about to take charge of the child.

Engraved in the 'Teniers Gallery' by L. Popels

113 Portrait of a Nobleman. Copied from Titian

Dressed in black, with his left hand on the hilt of his sword; a gold medallion is prominent in his black cap.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 27.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

114 Lucretia. Copied from Titian

Engraved in the 'Teniers Gallery' by J Troÿen

115 St. James the Greater. Copied from Titian

Seen to the girdle. He holds a staff in one hand, and rests the other on a book.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 17, No. 18.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

116 Portrait of a Nobleman. Copied from Titian

A half-length figure, wearing a black cap and long black Spanish cloak.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

117 Diana. Copied from Titian

A half-length figure, standing by a pedestal caressing a spaniel which jumps up to her. A very large arrow is in her right hand. She looks towards the spectator.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

118 Benedetto Varchi, the Historian. Copied from Titian

Holding a small book in his right hand, and resting the left arm upon the pedestal of a column.

The original picture, signed "Titianus F.," is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 20, No. 37.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

119 John Frederick, Elector of Saxony. (?) Copied from Titian

Seated in an arm-chair, wearing a mantle trimmed with fur. He holds a cap in his left hand. Seen to the knees.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 46.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

120 Venus and Cupid, known as "La Vénus qui se mire." Copied from Titian

A copy from this picture, attributed to Rubens, is at Hampton Court Palace.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

35. 11. 6

121 Half-length Portrait of a Young Lady. Copied from Titian

She is seen standing, looking at the spectator, holding a small white animal on her hand.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

122 Portrait of a Doge of Venice. Copied from Tintoret

Nicolas da Ponte, the eighty-seventh Doge of Venice, represented at a very advanced age, seated, wearing the crimson ducal cap and mantle. Seen only to the waist.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 10, No. 26.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

123 The Agony in the Garden. Copied from Tintoret

Engraved in the 'Teniers Gallery' by P. Lisebetius

124 An aged Man attended by a Boy. Copied from Tintoret

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 13, No. 48.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

125 A Venetian Senator. Copied from Tintoret

An old man in a black robe, with white beard. Half-length figure.

The original is in the Belvidere Gallery: see Krafft's Catalogue, p. 8, No. 7.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

126 Cattle in a Landscape. Copied from Tintoret

A cold but clear-toned picture. The cows are white and brown. The distant shepherd pointing to the right wears a crimson jacket.

Engraved in the 'Teniers Gallery' by T. van Kessel

127 Lazarus being lifted out of the Tomb. Copied from Pordenone

Engraved on a double scale in the 'Teniers Gallery' by J. Troïjen

128 St. Nicholas. Copied from Paul Veronese

He stands on a rocky shore; a ship in a storm is in the background. He is represented at full-length, wearing the mitre and episcopal robes. The three balls are on a book in his right hand.

The original picture, on canvas, half the size of life, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 34.

Engraved in the 'Teniers Gallery' by P. Lisebetius

129 St. John seated, with the Lamb by his side. Copied from Paul Veronese

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 35.

Engraved in the 'Teniers Gallery' by Q. Boel

130 Venus and Adonis. Copied from Paul Veronese

They are seated under the shade of trees and a large drapery. Cupid stands at the side of Venus, and dogs of the chase surround them.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 141, No. 17.

Engraved in the 'Teniers Gallery' by T. van Kessel

131 The Resurrection. Copied from Paul Veronese

Four figures. An upright picture.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 32.

Engraved in the 'Teniers Gallery' by P. Lisebetius

132 Adam and Eve after the Expulsion. Copied from Paul Veronese

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 139, No. 5.

Engraved in the 'Teniers Gallery' by J. Troïjen

133 The Sacrifice of Isaac. Copied from Paul Veronese

Engraved in the 'Teniers Gallery' by P. Lisebetius

105.0.0 134 Jesus addressing the Woman on His way into the House of Jairus. Copied from Paul Veronese

A composition of fifteen figures, one-third the size of nature: see St. Mark v. 33.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 14, No. 52.

Engraved in the 'Teniers Gallery' by J. Troïjen

131.5.0 135 Esther approaching Ahasuerus. Copied from Paul Veronese

An elaborate composition, with many figures.

This picture is painted on canvas stretched on a frame, and the only one belonging to the Teniers series on that material.

Engraved on a double scale in the 'Teniers Gallery' by W. Hollart

136 Venus endeavouring to detain Adonis from the Chase. Copied from Schiavone

This composition is taken from the well-known picture now in our National Gallery.

The original picture is in the Belvidere Gallery at Vienna, and attributed to the School of Titian: see Krafft's Catalogue, p. 14, No. 54.

Engraved in the 'Teniers Gallery,' where it is ascribed to Schiavone, by Q. Boel

137 The Infancy of Jupiter. Copied from Schiavone

Two Corybantes are seen blowing strangely crooked trumpets to drown the cries of the infant God, who is being suckled by his nurse.

Engraved in the 'Teniers Gallery' by T. van Kessel

138 A Holy Family. Copied from Schiavone

The infant Saviour bends from the Virgin's lap across the cradle to kiss St. John. Elizabeth, on the other side, leaning on a book, gazes at the children. A lamb lies in front of the Virgin's foot-stool.

Engraved in the 'Teniers Gallery' by C. Lauwers

139 The Escape of Æneas. Copied from Schiavone

Engraved in the 'Teniers Gallery' by C. Lauwers

140 An Allegorical Subject. Copied from Schiavone

Three female figures and a child.

Engraved in the 'Teniers Gallery' by T. van Kessel

57. 8. 0 141 Adoration of the Shepherds. Copied from Schiavone

An upright picture, with ruins in the background.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 13, No. 47. The figures are on a small scale.

Engraved in the 'Teniers Gallery' by Q. Boel

142 An Historical Composition, with five principal figures. Copied from Schiavone

A female kneeling before two armed warriors. She is attended by two women, one of whom holds a casket. Numerous figures in the background embarking with stores and treasure would indicate that the lady is about to depart.

Engraved in the 'Teniers Gallery' by Q. Boel

143 An Historical Sketch. Copied from Schiavone

Curius Dentatus, the Roman general, refusing the presents of the Samnites.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 146, No. 12.

Engraved in the 'Teniers Gallery' by Q. Boel

144 Christ bound before Pilate. Copied from Schiavone

Six half-length figures. The Saviour' hands are tied by cords. His dress is grey. Pilate wears red and yellow.

Engraved in the 'Teniers Gallery' by J. Troïjen

145 The Ascension. Copied from Bassano

An upright picture with an arched top.

Engraved in the 'Teniers Gallery' by J. Troïjen

146 Portrait of an Ecclesiastic. Copied from Bassano

Dressed in a white surplice, with dark eyes, moustaches, and beard, and a rather bald and round head. Seen to the elbows.

Engraved in the 'Teniers Gallery' by J. Troïjen

147 A Shepherd Boy playing a Pipe. Copied from Bassano

Crowned with vine leaves, and looking at the spectator.

The original picture, in the Belvidere Gallery at Vienna, is signed on the background "franc.bass.fec." It is painted on copper: see Krafft's Catalogue, p. 8, No. 8.

Engraved in the 'Teniers Gallery' by J. Troïjen

54. 12. 0 148 A Landscape, with Sheep and Goats. Copied from Bassano

Engraved in the 'Teniers Gallery' by Q. Boel

46. 4. 0 149 The Good Samaritan. Copied from Bassano

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 9, No. 12.

The monogram [D] and 17 are marked on the back of the panel of this picture.

Engraved in the 'Teniers Gallery' by Q. Boel

23. 2. 0 150 St. Jerome. Copied from Palma Giovane

Talbot

The saint is seen naked, seated among rocks reading the Scriptures. A skull is placed on a rock at his side. The lion sleeps in the foreground.

Engraved in the 'Teniers Gallery' by Q. Boel

151 The Magdalene dying in the Wilderness. Copied from Palma Giovane

Engraved in the 'Teniers Gallery' by T. van Kessel

152 St. John in the Wilderness. Copied from Palma Giovane

Seated among rocks holding a reed-cross. The lamb lies in the foreground.

Engraved in the 'Teniers Gallery' by J. Troïjen

153 St. Mary of Egypt dying. Copied from Palma Giovane

A very emaciated form, with long hair, reclining on a rock among wild trees. A cross made of branches of trees planted before her.

Engraved in the 'Teniers Gallery' by P. Lisebetius

154 The Saviour risen from the Tomb. Copied from Palma Vecchio

He holds the banner of redemption, and exhibits the wounds in the hands and feet.

Engraved in the 'Teniers Gallery' by R. Eynhouedts

155 Daniel in the Lions' Den. Copied from Palma Giovane

An angel descends with a basket of loaves. Daniel is seated on the ground with his hands folded in prayer.

Engraved in the 'Teniers Gallery' by J. Troïjen

156 St. John the Baptist. Copied from Palma Giovane

He is represented as a full-grown man drawing water from the spring. The lamb jumps up beside him, as if anxious for the draught.

Engraved in the 'Teniers Gallery' by J. Troïjen

157 A Holy Family. Copied from Palma Giovane

The Virgin, seen to the knees, folds her hands in prayer as she observes the two infants embracing.

The picture is marked at the back D.

Engraved in the 'Teniers Gallery' by P. Lisebetius

158 Cain killing Abel. Copied from Palma Giovane

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No. 22.

Engraved in the 'Teniers Gallery' by P. Lisebetius

159 Salvator Mundi. Copied from Palma Giovane

Resting the left hand on a globe, and raising the right in the act of blessing. A half-length figure.

Engraved in the 'Teniers Gallery' by J. Troïjen

160 St. Peter. Copied from Palma Giovane

A half-length figure, very aged, holding the book and one key only.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

161 St. Paul. Copied from Palma Giovane

A corresponding figure to the preceding. He rests the book on a table, and retains the sword in his left hand; the right arm is raised pointing upwards.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

162 Portrait of a Young Lady. Copied from Palma Vecchio

Seen nearly to the knees, standing with one hand resting on her hip, and the other raised to her long, luxuriant light tresses. Dark background. Her dress is white; her hair light brown.

Engraved in the 'Teniers Gallery' by L. Vorsterman

163 Herodias with the Head of St. John. Copied from Palma Giovane

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 12, No. 39.

Engraved in the 'Teniers Gallery' by J. Troïjen

164 St. Justina of Padua. Copied from Palma Giovane

A seated figure, seen to the knees, with a book before her, and a dagger plunged into her bosom. Gondolas on the water are seen in the background.

Engraved in the 'Teniers Gallery' by J. Troïjen

165 Portrait of a beardless Old Man. Copied from Palma Vecchio

He wears a black cap over his long yellow-grey hair, and holds his black mantle with one hand. Sky and rocks form the background.

Engraved in the 'Teniers Gallery' by J. Troïjen

166 An Angel in Adoration. Copied from Palma Vecchio

Half-length figure, with hands folded in prayer. The colour of the dress is a madder-red, with blue collar and rich brown hair.

Engraved in the 'Teniers Gallery' by L. Vorsterman

167 An Angel in Adoration. Copied from Palma Vecchio

Companion picture to the preceding. The hands are crossed on the breast. The dress here is green.

Engraved in the 'Teniers Gallery' by L. Vorsterman

16.16.0

168 Portrait of Violante, the Painter's Daughter. Copied from Palma Vecchio

Seen to the waist, wearing very full sleeves. Her hair is flaxen and flowing. She wears a violet on her bosom. A pale-blue mantle over her left arm, hanging also behind the right shoulder.

The original picture, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 11.

This picture is also introduced in the frontispiece to the 'Teniers Gallery,' engraved by Troÿen.

Engraved in the 'Teniers Gallery' by L. Vorsterman

169 Portrait of a Young Lady. Copied from Palma Vecchio

Richly dressed, with flaxen hair, and holding in one hand a fan of feathers.

The original, painted on panel, is in the Belvidere Gallery at Vienna, see Krafft's Catalogue, p. 16, No. 9.

Engraved in the 'Teniers Gallery' by L. Vorsterman

170 Portrait of a Young Lady. Copied from Palma Vecchio

Dressed in rich green silk lined with orange, with a white under-dress, holding a small brown circular box in one hand. Her hair is a rich light brown, with dark eyes.

The original, painted on panel, is in the Belvidere Gallery at Vienna, see Krafft's Catalogue, p. 16, No. 12.

Engraved in the 'Teniers Gallery' by L. Vorsterman

171 A Naked Female, partially enveloped in a richly-embroidered drapery. Copied from Palma Giovane

Seen to the knees, crowned with white and pink flowers, and holding roses in her lap. Light-brown hair and grey drapery.

Engraved in the 'Teniers Gallery' by J. Troÿen

172 The Virgin and Child, with Saints. Copied from Palma Giovane

Half-length figures. St. Catherine with the wheel and palm-branch on one side, and St. John, as a bearded man, with cross and scroll attached to it, on the other.

173 Apollo flaying Marsyas. Copied from Palma Giovane

Marsyas is bound to a tree. A violin lies near Apollo.

Engraved in the 'Teniers Gallery' by P. Lisebetius

174 Pan playing on his Pipes in presence of Apollo and Midas. Copied from Palma Giovane

Engraved in the 'Teniers Gallery' by T. van Kessel

175 Cain killing Abel. Copied from Palma Giovane

An upright square picture, with much breadth of shadow on the figures. Abel falls with his head towards the spectator.

Engraved in the 'Teniers Gallery' by P. Lisebetius

22.1.0 176 Virgin and Child, and Saints. Copied from Palma Vecchio

Agnews

The infant Saviour stands in the Virgin's lap, and receives a banner from St. Ursula, who kneels with three other virgins at his feet. On the oposite side of the picture, St. Mark is seated, with his head covered, writing in a book.

The original is in the Belvidere Gallery at Vienna; see Krafft's Catalogue, p. 16, No. 8. It is engraved by Kotterba in Haas's 'Galerie de Vienne,' pl. 39.

Passavant, in speaking of this picture, says that it was removed, together with the rest of the collection, from Brussels to Vienna in 1657.

Engraved in the 'Teniers Gallery' by P. Lisebetius

177 The Fall. Copied from Paris Bordone

Eve holds the apple towards Adam. He seems to avoid it.

Engraved in the 'Teniers Gallery' by Lisebetius

22.1.0 178 Venus and Cupid. Copied from Paris Bordone

Davis

Venus reclines on the ground under a tree, holding an arrow in one hand, and stretches the other towards Cupid, who approaches her with a basket of fruit. A rich landscape background.

Engraved in the 'Teniers Gallery' by P. Lisebetius

179 The Blind leading the Blind. Copied from Domenico Feti

A landscape with four figures.

Engraved in the 'Teniers Gallery' by Q. Boel

180 ANDROMEDA. Copied from Domenico Feti

Engraved in the 'Teniers Gallery' by Q. Boel

35.14.0

181 THE TRIUMPH OF GALATEA. Copied from Domenico Feti

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No. 17. The figures in the original are small.

Davis

Engraved in the 'Teniers Gallery' by Q. Boel

182 ST. MARGARET VICTORIOUS OVER SIN. Copied from Domenico Feti

She holds the demon at her feet by a cord, and looks upward to a flood of light which bursts over an altar with bas-reliefs on it.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 153, No. 29.

Engraved in the 'Teniers Gallery' by Q. Boel

183 THE MARRIAGE OF ST. CATHERINE. Copied from Domenico Feti

The original, painted on canvas, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 31, No. 46.

Engraved in the 'Teniers Gallery' by P. Lisebetius

Engraved also by Axmann in Haas's 'Galerie de Vienne,' pl. 82

184 ST. PETER IN REPENTANCE. Copied from Guido Reni

An octagonal picture. A very aged head; both hands are seen.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 45, No. 22.

Engraved in the 'Teniers Gallery' by L. Vorsterman

185 SUSANNA AND THE ELDERS. Copied from Guido

Three full-length figures.

Engraved in the 'Teniers Gallery' by T. van Kessel

186 SUSANNA AND THE ELDERS. Copied from Guido

Half-length figures. Susanna wears a turban.

There is a repetition of the original of this picture in the National Gallery.

Engraved in the 'Teniers Gallery' by P. Lisebetius

187 St. Jerome seated before his Cell, and holding up a Crucifix. Copied from Dosso Dossi

A long picture, remarkable for the punning device by which the painter expressed his name. A human bone is thrust through a large letter D in the foreground.

The original picture, upon canvas, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 49, No. 8.

Passavant observes that the original has been much injured by time.

Engraved in the 'Teniers Gallery' by Q. Boel

It is also engraved by Kovatsch in Haas's 'Galerie de Vienne,' pl. 15

188 Angels bearing the Body of St Catherine

A composition of six figures.

The inscription on this plate attributes the original to "C. Byioni."

Engraved in the 'Teniers Gallery' by J. Troïjen

189 Ecco Homo. Copied from Varotari or Padovanino

A half-length figure of the Saviour crowned with thorns; the hands tied, and holding a reed.

The inscription on this plate attributes the original to "P. Varrotary."

Engraved in the 'Teniers Gallery' by J. Troïjen

190 Mater Dolorosa

A half-length figure. Companion to the preceding picture.

Engraved in the 'Teniers Gallery' by J. Troïjen

191 Martha imploring Mary Magdalene to abandon her Vanity. Copied from G. B. Lopicino

The figures are seen to the knees.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 37, No. 19.

Engraved in the 'Teniers Gallery' by J. Troïjen

192 Portrait of an Ecclesiastic. Copied from Vincenzio Catena

A half-length figure, representing a canon in a robe of violet patterned silk, holding a large book upright on a table before him with both hands.

The original picture, nearly the size of life, and painted on wood, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 20, No. 33. The picture is inscribed on the upper part of the plain grey background, "VINCENTIUS CATENA PINXIT.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The following three pictures do not belong to the Teniers Series.

193 Travelling Beggars reposing, with a Donkey

Painted on canvas stretched on a frame
Of doubtful authenticity

194 The Snail Gatherers.

Two men and a woman. The latter points to the snail's horns.
Of doubtful authenticity
Painted on canvas stretched upon board. Marked Π *at the back*

195 Portrait of a Venetian Senator

A half-length figure, turned to the right, bald-headed, with a grey forked beard; in black robe, edged with grey fur. Both hands shown.

End of Second Day's Sale, and First Portion.

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